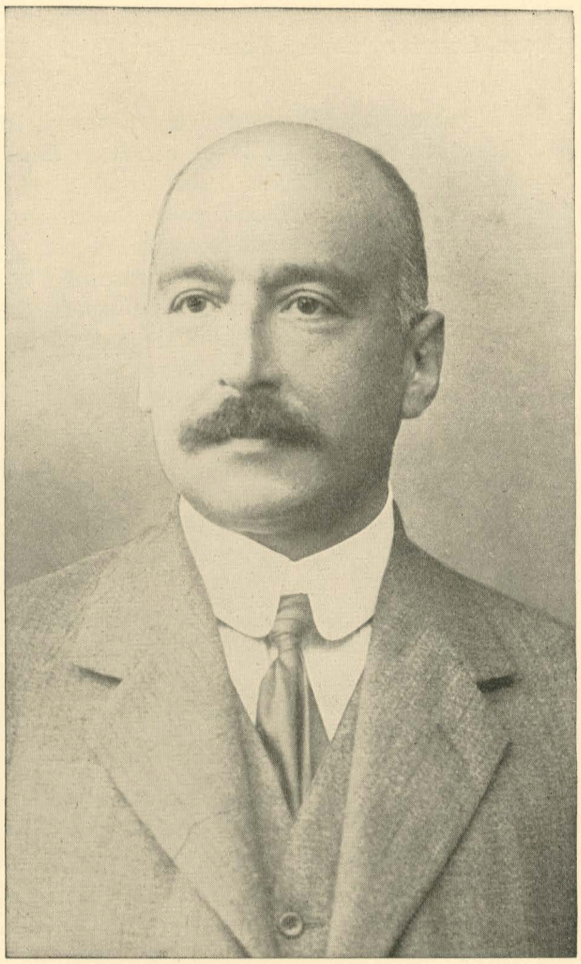
SERENADE AUX ETOILES

By

VICTOR RADEGLIA



Elizabeth Remaley
Photo. Studio

ART PUBLICATION SOCIETY
MUSICIANS' TEXT BOOKS

REVISED EDITION WITH BIOGRAPHICAL SKETCH
PHRASING, AND INSTRUCTIVE ANNOTATIONS ON
POETIC IDEA, FORM AND STRUCTURE
AND METHOD OF STUDY
By the COMPOSER

St. Louis London

Price 40 Cents

PRINTED IN U. S. A.

No. 730

TEACHER'S LIBRARY
NOT TO BE SOLD

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 730

SERENADE AUX ETOILES.

(Serenade to the Stars.)

This Composition was Awarded First Prize, Class B, in the Modern Composers' Series, Prize Competition, Open to the Composers of the World. Given by the Art Publication Society.

BIOGRAPHICAL SKETCH—VICTOR RADEGLIA.

Born, Constantinople, Turkey, October 21, 1863.

HIS forefathers were from Dalmatia. He entered the Conservatory of Milan in 1876, where he remained up to 1881. He next went to Paris to continue his studies at the Conservatory of Music. He was a pupil in harmony of Theo. Dubois, and in composition of E. Guiraud. He won first prize for harmony in 1884, and the second prize for counterpoint and fugue in 1885. In that year he left the Conservatory and went to establish himself at Milan. In 1887, under the protection of Mr. Guilio Ricordi, he had his opera "Columba" presented at the theatre Dal Verne, where he was cordially received. Three years later he presented an opera, in three acts, "La Gemma Del Karfunkel" at the theatre "Vittorio Emanuelë" at Turin. This opera after having had the good fortune to reach a general rehearsal, was acquired by four publishers in succession, who became bankrupt, one after the other. Finally, he returned to his native city, where he gave himself up to teaching music, meanwhile composing a large number of pieces, but not succeeding at all in getting them before the public. In 1903 he had his opera, in three acts, "Suprema Vis," presented; the opera pleased, but has not achieved a permanent place in the repertory. Without the competition of the Art Publication Society, he would have remained in complete obscurity. The "stars" have brought him good fortune.

Among his works may be mentioned:

OPERAS.—"Columba," "La Gemma Del Karfunkel," "Suprema Vis."

PIECES.—Sonata for Piano and Violoncello, "Oriental Rhapsody," "Suite" for Piano, "Dance of the Sylphs," "Dance of the Will-o'-theWisp."

POETIC IDEA.—A beautiful summer night. The elves give a serenade to the stars. Their song is interrupted by the dance of the sylphs who spring around the singing fairies. The dance being finished, the song is again taken up, still more passionately, transforming itself into a hymn to the orbs of night. Finally, the singers and dancers disperse and silence again reigns in the night. Such is the poetic idea of the piece. The piece requires much feeling, delicacy and lightness, while at the same time preserving to the end the dreamy character of the first phrase.

HOW TO STUDY AND INTERPRET.—The first two measures being identical, it is necessary to distinguish them by playing each measure with a different degree of intensity. Mark the two notes, F♯ and C♯, of the left hand part, and the following notes of the third and fourth measures. In the $\frac{3}{8}$ movement mark the entrance of the principal melody, which requires much gracefulness and feeling, while observing the slurs in the *agitato.* From measure 17, the ascending notes of the bass should be well marked and played "two and two," accenting a little the first note of each group. At the *piu lento* of measure 21, it is necessary to retard the movement gradually until the *molto ritardando* is reached in measure 24.

Copyrighted 1913, United States of America, Great Britain and International Copyright Union and Austria by Art Publication Society, St. Louis, Mo., U. S A. Copyright Canada 1913 by Art Publication Society, Limited. Rights of Translation and all other rights reserved.

The entrance of the second melody in measure 25 should be as elegant as possible, accenting always the first sixth. Do the same with the left hand. The beauty of the execution here consists in paying attention to the frequent changes of rhythm, thus rendering the phrase very seductive. The effect of the sixth in measure 32 should be the opposite of that of measures 24 and 25, and it is rather necessary here to bring out the following fifth in measure 33.

The reëntrance of the principal melody at measure 40 should be affected with lightness and expression; the bass being very soft. It is a little flute which is singing in the distance. The six measures from 53 to 58 require a soft and sweet sonority, with the soft pedal, which should be employed from the beginning of measure 40 to the end of measure 58.

The *allegro agitato* should be played with much lightness, bringing out clearly the notes, and observing the *crescendos* and *diminuendos*. Mark the D's of the left hand in measures 59 and 61; divide the groups "two by two" in measures 63 and 64. Mark the D of the 67th measure, and the F of measure 69, left hand part, as well as the six bass notes of measures 71 and 72. From measure 75 to 81, take up the song of the left hand, accenting only from the 78th to the 80th measure. Mark the counter-melody of the bass in measures 82, 83, 84 and 85, especially the first note of the right hand part of each measure.

Take up the melody of measure 86 and observe the *crescendo, diminuendo* and *sforzato* marks of the right hand part. The bass of measures 94 and 101 should be played *pp* with light *sforzati,* in the right hand part; measures 104 to 111 with much sonority, but softly, preparing the entrance of the second phrase from the beginning, which must be extremely elegant and having a suave expression. Prepare the entrance of the phrase *piu mosso* of measure 124, and take up the *a tempo* of measure 128 with great expression and sonority, augmenting it gradually up to measure 152. Then, *diminuendo* to a *pianissimo* in measure 160, and play the five measures from 160 to 164 with tranquility and sweetness.

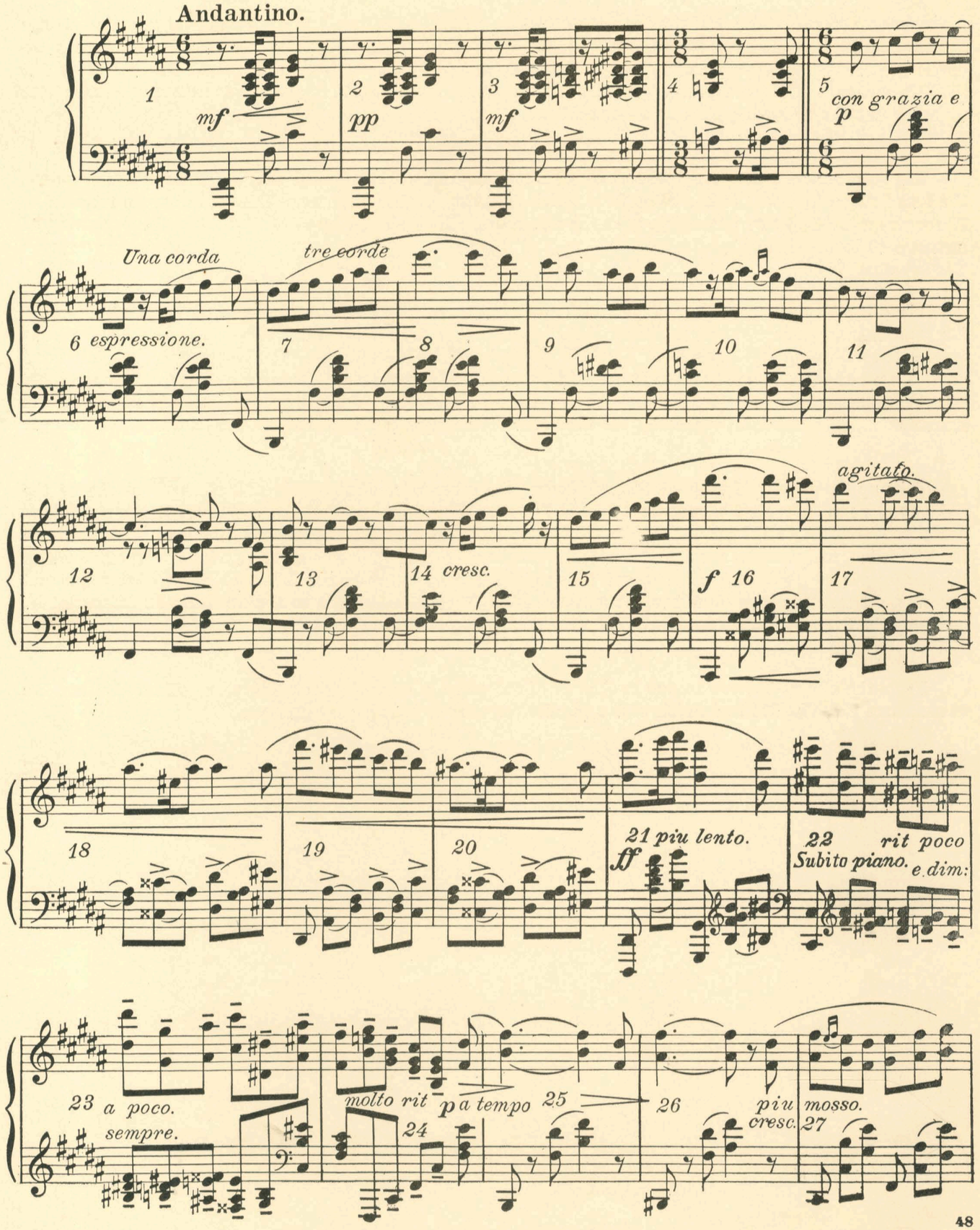
From the *allegro ma non troppo* to the end of the piece, play with much lightness. Mark the first B's of measures 169, 170, 171 and finish with a *pianissimo* that is barely perceptible.

SERENADE AUX ETOILES

Prize composition

Annotated by the composer.

VICTOR RADEGLIA.



156, 7

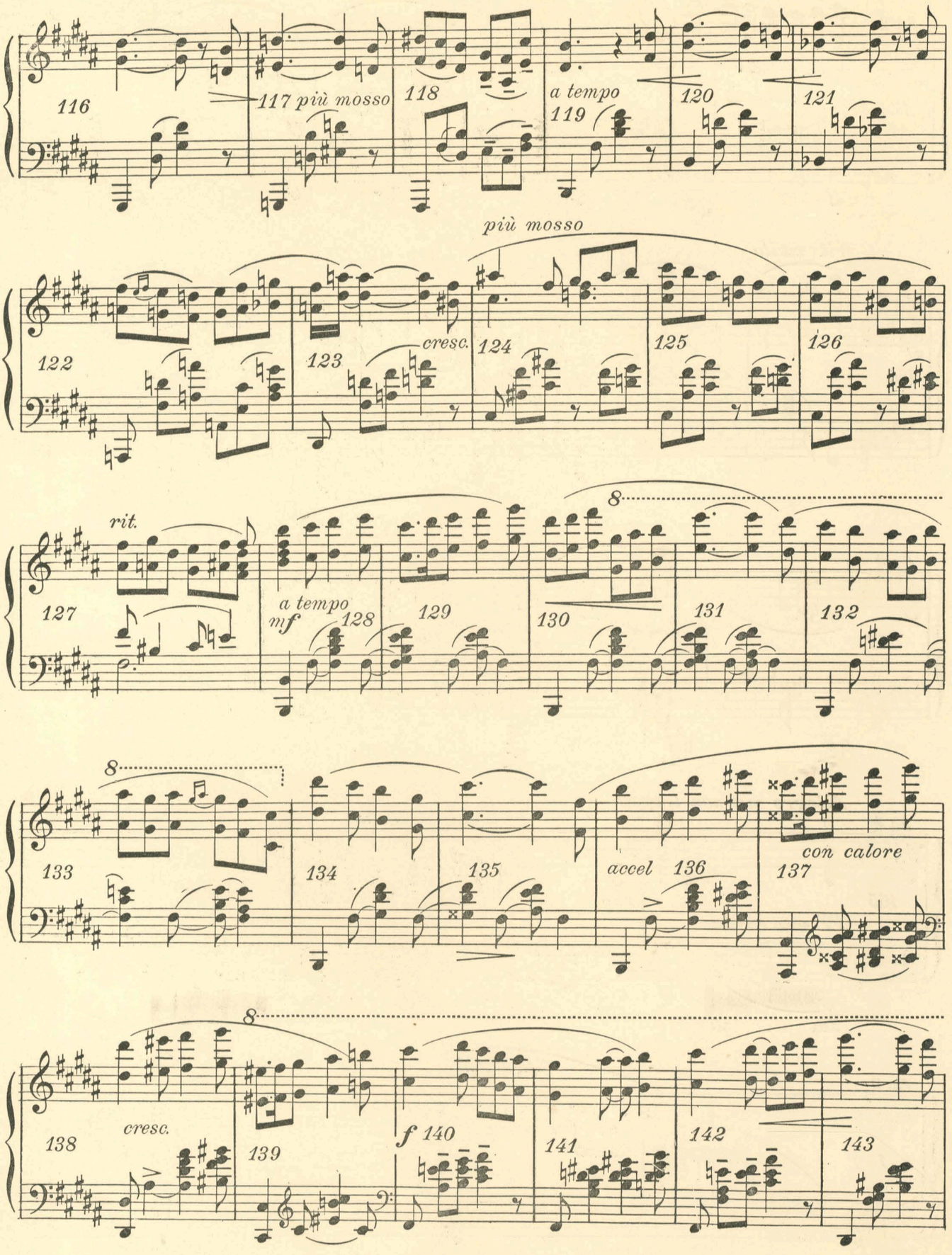
Copyrighted 1913, United States of America, Great Britain and International Copyright Union and Austria by Art Publication Society, St. Louis, Mo., U. S. A. Copyright Canada 1913 by Art Publication Society, Limited. Rights of Translation and all other rights reserved

28 a tempo p
29
30 più mosso cresc.
31
32 a tempo mf
33 pp
34 più cresc.
35 mosso
36 a tempo dim.
37 un poco rit.
38
39 più lento pp
molto espressivo.
40
41
42
43
44
una corda
45
46
47
48
49
50
51 f
52
53
54 rit.
pp 55

m. g.
Allegro agitato
56 piu lento
rit. 57
58
59
p tre cord's
8
60
61
8
62
poco cresc. 63
64
65
66
67
68
69
cresc.
70
mf
71
72

73
74
pp
75
76
77
cresc.
78
79
fz
80
ff
mf
fz
dim.
81
p
82
83
f
p 84
f 85
86
87
f
88
f 89

90
91
dim. 92
93
p
94
mf
sf
95
96
97
sf
98
dim.
99
p
100
101
102
103
104
105
106
107
108
109
p ma sonoro
Tempo I.
110
pp
p
111
112
113
piu mosso
114
a tempo
115


116
117 più mosso
118
a tempo
119
120
121
più mosso
122
cresc.
123
124
125
126
rit.
127
a tempo
mf
128
129
130
131
132
8
133
134
135
accel
136
con calore
137
8
138
cresc.
139
f
140
141
142
143

8
144
145
146 poco a
147 poco ripr endendo
148 il
ff
149 tempo I
rit. molto
a tempo
150
dim.
151
p
152
153
154
f
155
p
156
piu calmo
poco piu lento
157
158
159
pp
160
161
162
163
164
f
Allegro ma non troppo
165
pp una corda
166
167
168 dolcissimo
2 3 5
Ped.
8
169
170
171
ppp
172
173
174

RECITATION QUESTIONS ON "SERENADE AUX ETOILES."

1. Give the date and place of birth of Victor Radeglia.
   Ans.

2. Give a few of the interesting facts concerning his career.
   Ans.

3. Mention a few of his works.
   Ans.

4. What is the poetic idea of this piece?
   Ans.

5. How are the first two measures to be interpreted?
   Ans.

6. What mark of expression is appropriate after measure 21?
   Ans.

7. How is the second melody appearing in measure 25 to be played?
   Ans.

8. In what does the beauty of the execution of measure 25 consist?
   Ans.

9. How should the effect of the sixth in measure 32 differ from the effect of that interval in measures 24 and 25?
   Ans.

10. How should the rëentrance of the principal melody in measure 40 be played?
    Ans.

11. Give a general description of the expression of the rest of the piece.
    Ans.

For Teacher's Record

Received _____

Grade (on Scale 100) _____

Teacher _____ _____

Class No. _____

Pupli _____

Address _____

_____ _____

Music Education
vs.
Imitation of the Teacher

Music Education is no longer a luxury. It has become a part of our everyday life, and is of vital importance to every cultured person. But, there is a vast difference between a Music *Education* and the ability to move the fingers over the keyboard to produce a succession of sounds. In one case, there is initiative and musical understanding—the other is mechanical mimicry of the teacher.

A Music Education for a piano student consists of two things:

(1) A mind trained to understand the fundamentals and construction of music, and the principles which underlie piano playing.

(2) Hands trained to execute the will of the educated mind.

Equipped with a true Music Education, the student is materially assisted in his own playing—he can draw on his store of accumulated knowledge and make independent progress—he can understand and appreciate the artistry of others.

Lacking a Music Education, the student can only mimic the teacher—there is no musical inspiration—he has no foundation of music knowledge upon which he can build and progress.

This Composition offers the student not only the music score with authoritative pedaling, fingering and phrasing—but also the poetic idea of the composer in writing this particular number, and annotations on proper interpretation. The entire Progressive Series Course is just as complete, just as sound pedagogically and musically as this composition.

Talent in music is not essential to the acquirement of a practical education in music. The *Progressive Series of Piano Lessons* enables the music instructor to impart a Music Education with the same success and results with which academic subjects are taught in the public schools.

For further information, see a *Progressive Series Teacher* or address:

Teachers Department

ART PUBLICATION SOCIETY

Saint Louis, Missouri